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**Materials on the Second Expert Seminar
“Formation of the Model of a New Generation Specialist
for the Field of Culture and Art”
Held Within the Framework of the Project
“Research and Methodological Support
of the Highly Qualified Professionals’ Training
for the Field of Culture and Art
of the Krasnoyarsk Territory” (28.09.2010)**

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A series of expert seminars “Formation of the model of a new generation specialist for the field of culture and art” held within the framework of the project “Research and methodological support of the highly qualified professionals’ training for the field of culture and art of the Krasnoyarsk Territory” supported by Krasnoyarsk State Autonomous Institution “Krasnoyarsk Regional Foundation of Research and Technical Activities” has a target to reflect the experience in forming the model of a new generation graduate of high qualification in the field of culture and art; to study the key competence and skills the new generation graduate needs in the field of culture and art; to prepare proposals regarding the development of the model of the new generation graduate in the field of culture and art capable to meet the requirements of the modern world.

28 specialists took part in the work of the second expert seminar, to participate in which the potential employers of the graduates in the field of culture and art of the Krasnoyarsk Territory were invited – the supervisors of the state authorities in the field of culture and art (State Department of Culture of Krasnoyarsk city), directors of cultural institutions of Krasnoyarsk city and the Krasnoyarsk Territory (museums, theatres and libraries), directors of additional education institutions in the field of culture (children’s art schools, children’s schools of arts and centres of aesthetic education), senior managers of educational institutions providing higher and vocational education training in the field of culture.

Materials of the expert seminar present a discussion of the issues topical for the modern situation in the field of culture and art, i.e. experience of institutions of the cultural field of the Krasnoyarsk Territory, which employ university graduates majoring in culture and art, who are looking for a job according to their specialization in Krasnoyarsk city and the Krasnoyarsk Territory; drafting proposals to develop a model of the higher educational institution graduate able to meet the modern requirements in Krasnoyarsk city and the Krasnoyarsk Territory cultural space; development of recommendations

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on introduction of the new model of the graduate in the universities of the Krasnoyarsk Territory which fulfill educational programmes in the field of culture and art.

Keywords: highly qualified human resources, field of culture and art, model of the new generation specialist, professional expertise, project competence, practice of art, socio-cultural management.

The expert seminar was organised by the Department of Art History and Culture Studies of the Institute for the Humanities of Siberian Federal University within the framework of the research project "Research and methodological support of the highly qualified professionals' training for the field of culture and art of the Krasnoyarsk Territory" supported by the grant of the Krasnoyarsk Regional Foundation of Research and Technical Activities in 2010.

The target audience of the seminar were the senior managers of the state authorities in the field of culture and art (Ministry of Culture of the Krasnoyarsk Territory, the Main Department of Culture of the city of Krasnoyarsk); directors of museums, theatres and libraries; directors of additional education institutions in the field of culture (children's art schools, children's schools of arts and centres of aesthetic education), senior managers of educational institutions running higher and vocational education training in the field of culture.

The expert seminar was held in the form of a focus group discussion.

Participants of the seminar:

Natalia P. Koptseva, Doctor of Philosophy, Professor, Head of the Chair for Culture Studies, Dean of the Department for Art History and Culture Studies of the Institute for the Humanities of Siberian Federal University

Irina A. Panteleyeva, Candidate in Philosophy, Associate professor of the Chair for Advertisement and Socio-Cultural Activities of the Department for Art History and Culture Studies of the Institute for the Humanities of Siberian Federal University

Sergey I. Pochekutov, Candidate in Engineering, Associate professor of the Chair for Material Science and Technology of Construction Materials of the Polytechnic Institute of Siberian Federal University

Nikolay V. Sosnin, Candidate in Engineering, Head of the Chair for Engineering and Computer Graphics of the Institute of Psychology, Education and Sociology of Siberian Federal University

Natalia V. Malashchuk, Head of the Main Department of Culture of Krasnoyarsk city

Olga Yu. Kolpetskaya, Candidate in Art History, Vice-Rector for Research of the Federal State Educational Institution of Higher Education "Krasnoyarsk State Academy of Music and Theatre"

Olga A. Borodich, Director of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 1"

Lyudmila V. Rusina, Director of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 11"

Olga P. Giniborg, Director of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 4"

Rimma A. Rusova, Head of the Theoretical Department of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 12"

Irina V. Petrova, Deputy Director for Methodology and Discipline of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 2"

Larisa G. Lazareva, Director for Methodology and Discipline of the Municipal Educational

Institution of Children Preschool Education "V.I. Surikov's Children's School of Art No. 1"

Olga V. Sazonova, Director of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 6"

Albina N. Marilovtseva, Director of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 13"

Lyudmila S. Skorobogatova, Director of the Municipal Educational Institution of Children Preschool Education "Children's Music School No. 9"

Tatyana V. Ivleva, Director of the Municipal Cultural Institution "Museum "The Memorial of Victory"

Irina A. Gurova, Director of the Municipal Cultural Institution "Krasnoyarsk Museum and Exhibition Complex"

Oksana Ye. Grigoryeva, Acting for the Director of the Municipal Cultural Institution "N. Ostrovsky Centralized Library System for Children"

Lyubov T. Kapustina, Leading methodological specialist of the Municipal Cultural Institution "A.M. Gorky Centralised Library System for Adults"

Raisa A. Oleinikova, Director of the Municipal Cultural Institution "Dance Company "Yeniseyskiye Zori"

Natalia V. Trukhina, Director of the Municipal Cultural Institution "Palace of Culture named after the 1st of May"

Mikhail N. Semenyuk, Director of the Municipal Cultural Institution "City Palace of Culture "Kirovsky"

Andrey V. Nekrasov, Director of the Municipal Cultural Institution "Right bank City Palace of Culture"

Irina V. Gladchenko, Director of the Municipal Educational Institution of Children Preschool Education "Children's School of Art No. 2"

Sergey L. Kovalevsky, Deputy Director of the Krasnoyarsk Museum Centre

Kseniya V. Sosnovskaya, Head of the Department of Art and Aesthetic Education of the Krasnoyarsk State Educational Budgetary Institution of Children's Additional Education "Krasnoyarsk Regional Palace of Pioneers and Pupils"

Dmitry Ye. Grigorenko, Associate professor of the Chair for Philosophy and Social Sciences of M.F. Reshetnev Siberian State Aerospace University

Yekaterina V. Karelina, Candidate of Sciences in Philosophy, Associate professor of the Chair for Philosophy and History of the Institute for the Humanities of Siberian Federal University

Natalia P. Koptseva,
Doctor of Philosophy, Professor, Head of the Chair for Culture Studies,
Dean of the Department for Art History and Culture Studies
of the Institute for the Humanities of Siberian Federal University:

Dear participants of the seminar, we are glad to welcome you at the 2nd expert seminar "Formation of the model of a new generation specialist for the field of culture and art". The target audience of the seminar are the senior managers of the state authorities in the field of culture and art (Ministry of Culture of the Krasnoyarsk Territory, the Main Department of culture of the city of Krasnoyarsk); directors of museums, theatres and libraries; directors of additional education institutions in the field of culture (children's art schools, children schools of art and centres of aesthetic education), senior managers of educational institutions running higher and vocational education training in the field of culture.

Due to this fact, specific objectives have been indicated for this seminar in the information letter which has been sent to you: 1) to discuss and analyse the experience of the institutions of the cultural field of the Krasnoyarsk Territory which employ university graduates majoring in culture and art; 2) to indicate the requirements such graduates are going meet being employed in Krasnoyarsk city and the Krasnoyarsk Territory according to their specialization; 3) to draft proposals regarding the development of the model of the university graduate able to meet the modern requirements in Krasnoyarsk city and the Krasnoyarsk Territory cultural space; 4) to develop recommendations on the introduction of the new model of the university graduate of the Krasnoyarsk Territory which fulfill educational programmes in the field of culture and art.

Today there are four higher educational institutions in the Krasnoyarsk Territory which train specialists for the sphere of culture and art, among them Siberian Federal University, namely the Department of Art History and Culture Studies I am honoured to work at, Krasnoyarsk State Academy of Music and Theatre represented today by its Vice-Rector for Research Olga Yu. Kolpetskaya, Krasnoyarsk State Institute of Art represented by Irina A. Panteleyeva, the Head for Creative and Research Activities, and V.P. Astafyev's Krasnoyarsk State Pedagogical University where future specialists of the sphere of culture and art are trained at the Department of Primary School Education (the Chair for Music and Art Education) the representatives of which, unfortunately, are not present at our meeting because of some reasons.

I would like to present the programmes of the Department for Art History and Culture Studies of Siberian Federal University. At the present moment we are training specialists in three major disciplines and one specialization at our Department. The major discipline "Art History" and specialization "Theory of Art" has been already taught for 15 years. The second major discipline is "Socio-Cultural Activity", the one we are mainly going to speak about today. The graduates of this programme get a Degree in Socio-Cultural Management. For 10 years, we have been teaching the future managers in the field of socio-cultural field only at the evening tuition. There are highly qualified specialists in the city, graduates of our Department majoring in socio-cultural activities. Natalia V. Malashchuk, the Head of the Main Department of Culture of Krasnoyarsk city, Elena G. Pazdnikova, the First Deputy Minister of Culture of the Krasnoyarsk Territory are also our graduates. Perhaps, being the directors of the institutions in the field of culture, you will get interested in the possibility of training your specialists according to this programme in the evening tuition. This year for the first time we have enrolled students for socio-cultural activity for the full-time tuition. We received 8 places financed by the Federal Budget, not many, but at the present moment there is a fight for each place financed by the Federal Budget. The third programme, which we launched 4 years ago, is "Culture Studies". We have not had graduates of this programme yet, the first ones are expected to appear soon. And we also have the programme "Advertising", the graduates of the programmes get a Degree in Advertising which is probably going to be taught at another Institute of SibFU now – the Institute of Psychology, Education and Sociology. Nevertheless, we will be teaching the students already enrolled for this programme for several years to come.

Thus, for the present moment the Department fulfills programmes in art history with specialization in the "Theory of Art", in socio-cultural activities, in culture studies with specialization in "Culture Studies", the specialization connected with ethno-cultural groups of the Krasnoyarsk Territory, in advertisement training specialists with a degree in Advertisement (full-time and evening tuition). The

Main Department of Culture of Krasnoyarsk city, the Ministry of Culture of the Krasnoyarsk Territory show significant interest in our programmes, each year we have target training of specialists. When Alexander I. Lebed was the governor of the Krasnoyarsk Territory there was a special programme, the regional administration financed the training of specialists. At that time we enrolled students for the programme in socio-cultural activities from the region, from rural areas, even from northern territories.

We also have postgraduate programmes at our Department, while we train human resources of the highest qualification. There are also programmes of postgraduate education in four specializations. One of the programmes is in philosophy, you may also be interested in the postgraduate studies according to the research specialization 24.00.01 "Theory and History of Culture", and two other specializations, i.e. 18.00.09 "Theory and History of Art" and 17.00.04 "Fine Art, Decorative and Applied Art and Architecture". We hope that if we establish a Dissertation Council on the basis of our University, Ph.D. students and leading researchers of various kinds of arts will get an opportunity to defend their theses while such specializations as "theory and history of art" and "theory and history of culture" are very general.

The annual amount of graduates of our department is relatively small, but every year we have graduates of Bachelor and Specialist programmes in the fields mentioned above, and I think that our graduates are known to the cultural institutions that you represent. Students work on diploma projects, have practical training in cultural institutions of the city. Ph.D. students write theses on the issues relevant to you and successfully defend their theses in the dissertation councils of our country. And I think that Ph.D. studies will only develop while there are a lot of talented graduates, and today we would like to discuss the content of the programmes of higher and postgraduate education with you. We don't want our graduates to go nowhere, but we want them to be employed in the city, in the Krasnoyarsk Territory. We understand that today we probably have the model which is more likely Chinese – when education is valuable by itself, by the fact of its existence, nevertheless we want our students to pass through some adaptation space inside Siberian Federal University, we want them to come out of the University and be familiar with the city, we want to know what to teach them, so that you – the employers- would accept them as future specialists. It would be our great pleasure if we work together in the form of making proposals for the curricula, while there is a whole part of it which is quite variative. We would be glad if you help us to develop a list of requirements to the skills and knowledge which the specialists should possess, and of course if you cooperate with us in organising internships for the students, giving them specific tasks and observing whether they meet the real job market requirements, the professional situation. We would be glad if you order diploma projects at our Department, for us to research what is interesting to you, the employers working for a long period of time in Krasnoyarsk city and preserving this thin layer by your work. And of course, when we speak about theses here, one should understand that it is quite a deep, serious study and our objective is to give it applicability, and, of course, we would be glad if you participate in determining the range of themes and order the topics for theses. And finally, if you need to organise professional development or higher education studies for your specialists if some of them need to improve their educational level or, may be, it is an obstacle for some specialists to develop professionally, then, of course, we invite everybody interested to study at our Department on the evening tuition basis. In this situation the specialization "socio-cultural activities" is the most attractive one.



The Krasnoyarsk Museum Centre

Today seminar is being held with the support of the Main Department of Culture. The specialists of this department helped us to organise the meeting and gather all of us together, we are very grateful for this.

The seminar is being recorded, the record will be decoded and the materials of the expert seminar will be published in the Scientific Journal of Siberian Federal University. It is a peer reviewed Journal with quite a wide range of topics. The Journal is included into the list of the State Commission of Academic Degrees and Titles, the materials are published in English. This publication will occupy quite a significant space in the Journal.

Please, pardon me for speaking for such a long period of time, mainly about Siberian Federal University. There are 3 other higher educational institutions in Krasnoyarsk which provide study programmes in the field of culture and art, and the representatives of two of these institutions are present here today. We are ready to listen to your opinions regarding the issue to which extent our education today meets the modern requirements and which problems appear and how we can solve them together.

Olga Yu. Kolpetskaya,
Candidate in Art History, Vice-Rector for Research
of the Federal State Educational Institution of Higher Education
"Krasnoyarsk State Academy of Music and Theatre":

Let me notice that I entirely agree with Natalia Petrovna, this issue is quite topical, therefore I will not repeat what has been already said. Let me just mention that musical education today does not almost exist without a three-level system of education we all are familiar with: music school, music college and, finally, higher educational institution. Thus, if problems occur in the system of higher education, we get in touch with colleges. All of us know that today, unfortunately, the amount of students who choose to continue their education in music after graduating from a music school is not the same as it was, for example, ten years ago. Today it is the issue of great concern. The most critical situation we have with the specialization "Band and Percussion Instruments", this year we had very little number of students enrolled, i.e. 8 prospective students applied for studies and we enrolled 8 students. As one can clearly see, there is no competition for this specialization already. Obviously, the situation will not improve in the coming year. In order to influence the situation in some way a delegation of our teachers visits music colleges of the Siberian region throughout the year to "look for" prospective students. The same catastrophic situation is approaching the specialization "Stringed Instruments". The Head of the Chair, Igor Ya. Flesher, called music colleges starting from Petropavlovsk- Kamchatsky and finishing with Rostov-on-the-Don, and at all these colleges there are only 11 students who are in the fourth year at the present moment. All of them are prospective students who will apply for studies to Novosibirsk, to the Ural conservatory, Saratov and Kazan conservatories. Nobody knows what we will get. In Krasnoyarsk College of Art there is only one graduate this year with specialization in "Stringed Instruments". As you can see, the situation is almost critical. We try to survive by introducing new specialties, such as "sound engineering of theatrical performances" and here we get a competition, more than 10 applicants for one place. Also there is a competition for the Drama Department. But coming back to the programmes with the critical situation, I would like to ask the directors of children's music schools whether there is an interest for these instruments while this problem will concern us for several years to come. Their students will enter colleges and later the Academy. And it is quite obvious that symphonic orchestras, orchestras of musical theatres and chamber orchestras cannot exist without these specializations. This situation is very alarming. If we speak about employment of our graduates, all of them get good jobs, while there is a demand for such specialists nowadays. Another question is the quality of education, the issue we would like to discuss. May be the directors of music schools will give us some comments and recommendations regarding the requirements to young specialists. These are two issues I would like to discuss. Thank you.

Natalia P. Koptseva: Irina Anatolyevna, may be you can tell us in a few words what the situation is in Krasnoyarsk State Institute of Art?

Irina A. Panteleyeva,
Candidate in Philosophy, Associate professor of the Chair
for Advertisement and Socio-Cultural Activities of the Department
for Art History and Culture Studies of the Institute
for the Humanities of Siberian Federal University,
Head of the Department for Creative and Research Work
at Krasnoyarsk State Institute of Art:

First of all, I would like to tell you about Krasnoyarsk State Institute of Art. The Institute was established in 1978 on the basis of the Department of Art of Krasnoyarsk State Institute of Art. Today it is the only higher educational institution in the large territory of the Urals, Siberia and the Far East which trains specialists in fine, decorative and applied arts. As we know, today there are four levels of academic art education in Krasnoyarsk: primary (Krasnoyarsk Surikov's school of art No. 1, Krasnoyarsk School of Art No.2), secondary (Krasnoyarsk college of Art), higher (Krasnoyarsk State College of Art) and postgraduate (Workshops of the Academy of Art, Division "Ural, Siberia and the Far East", doctoral studies at Krasnoyarsk State Institute of Art). At the present moment in accordance with the license Krasnoyarsk State Institute of Art offers the following higher educational programmes: 070901.65 – "Fine Arts", qualification "Artist-Painter"; 070902.65 – "Graphics", qualification "Graphic Artist"; 070903.65 – "Sculpture", qualification "Sculpture Artist"; 070801.65 – "Decorative and Applied Art", qualification "Artist of Decorative and Applied Art", specialization "Art Pottery"; 070601.65 – "Design", qualification "Designer"; 070603.65 – "Art of Interior", qualification "Artist – Designer". The official study period for all these programmes is 6 years. At our Institute we have only full-time tuition. In 2006 we introduced postgraduate studies according to the following programmes: 17.00.04 – "Fine, Decorative and Applied Art and Architecture"; 17.00.06 – "Technical Aesthetics and Design". Unfortunately, at the present moment we don't have research supervisors for specialization 17.00.06. Regarding the specialization 17.00.04 we encourage to apply for Ph.D. studies, we have two places financed by the Federal Budget. We will be glad to enrol specialists interested in continuing their education. We also have programmes of continuous professional development education and therefore I would like to invite your specialists to apply for our short-term professional development programmes.

Dear colleagues, joining Olga Yuryevna, I would like to focus your attention on the situation of competition decrease for studying at our Institute. We have also been observing for the past several years that the competition for such specializations as "Graphic Design" and "Art of Interior" has decreased. The situation with the specialization "Sculpture" is almost catastrophic. The problem here is that according to the existing academic structure of art education the four levels of education are provided, i.e. school of art, college of art, university of art and workshops of the Academy of Arts. The education in the first two levels almost does not exist in the Siberian Region. Therefore, we do not get prospective students properly prepared for future occupation. Thus, we get low interest of prospective students in this specialization, they have very little idea of what they are going to do. Consequently, we get the situation of 2008-2010 when we involuntarily admitted anybody who had applied for studies.

Another problem, as I see it, is the employment of our graduates. According to the classification of the programmes our graduates are artists. Nevertheless, only some of our graduates become freelance artists or work in organizations as artists. Most of them combine their professional skills of

creating art works with other professional skills, such as pedagogical or management. Thus, we would really appreciate if the directors and supervisors of cultural institutions tell us what competences the graduates of our Institute will possess, i.e. what competence we shall form in our students during the process of education so that they would be able to work successfully at children's schools of art, palaces of art, departments of culture, etc.

On the other hand, we ourselves are also hiring our graduates, even though not so often, as we would like to. The best of our graduates are offered to work at the Chairs of the Institute as teachers. Especially many young specialists are employed at the Chairs of the Department of Decorative and Applied Art – "Design" and "Art of Interior". And we can outline not only positive moments here. Unfortunately, our yesterday graduates are insufficiently prepared for educational career in a higher educational institution. It is problematic for them to articulate precisely the tasks for students proceeding from the objective which should be solved during the educational process. Development of textbooks and working programmes of the disciplines also appears to be a problem. In other words, our yesterday graduates, perfect professionals are not always successful in teaching students to acquire professional skills. Thank you for your attention.

Natalia P. Koptseva: Natalia Valeryevna, maybe you would like to tell a few words?

Natalia V. Malashchuk,

Head of the Main Department of Culture of Krasnoyarsk city:

Good afternoon, dear colleagues and organisers of the seminar. I would like to express our gratitude that you personally invited us to take part in the discussion. I am also very glad that directors of municipal cultural institutions have come to this meeting organised by the Department for Art History and Culture Studies of Siberian Federal University, while the topic announced for discussion at the seminar directly correlates with the main directions of activities of Krasnoyarsk municipal institutions and with the policy of the Main Department of Culture of Krasnoyarsk city. I took part in the first seminar held in this auditorium, among the participants there were supervisors of higher educational institutions which train specialists in the field of culture and art, when we really asked each other the questions regarding the issues of educational levels continuity in art, musical and cultural education on the one hand, and the issues on how to provide students with competence necessary for working in Krasnoyarsk city and the Krasnoyarsk Territory on the other hand. Or to which extent we are able to keep up with the time, to which extent the skills formed during five-six years of studies at the University meet practical requirements? To which extent the specialist who comes to work in the field of culture or already works, including directors and supervisors, meets your requirements, the requirements of the up-to-date professional? The point of my addressing to you is let you see which skills university graduate lacks today. I know that university graduates and even practicing specialists are not always quite capable to communicate correctly with parents, with physically challenged people. We can look for specific examples in the work of almost each institution. Therefore, I would like each of you to prepare such materials. It will allow us to make a precise plan of further steps, to make corrections to educational programmes. We can start from just inviting students for internships and practical trainings. Thus, we, being the representatives of the practical activities in the field, will be able to articulate from the bottom these technical tasks which will allow us to correct educational programmes. So this is the second meeting for us already.



The House of Culture named after the First of May, Krasnoyarsk



The House of Culture named after the First of May, Krasnoyarsk

Natalia P. Koptseva: Yes, it may be interesting for you. We have three expert seminars in our schedule trying to involve three categories of experts and participants concerned with this topical problem. Among them there are higher educational institutions, we invited the senior management to take part in the first seminar (vice-rectors, heads of departments) of the Krasnoyarsk Territory as the main suppliers of the highly qualified graduates in the field of culture and art. To the second seminar we invited the employers of highly qualified graduates in the field of culture and art, and that is you, the supervisors and directors of cultural institutions functioning in the Krasnoyarsk Territory and the city of Krasnoyarsk. The third seminar is scheduled for senior students of the four universities which train specialists of the highest qualification in the field of culture and art – Siberian Federal University, Krasnoyarsk State Institute of Art, Krasnoyarsk State Academy of Music and Theatre, Krasnoyarsk State Pedagogical University named after V.P. Astafyev. For example, according to the data of Novosibirsk researchers who were doing a large scale investigation for all categories of citizens, 92 % of Novosibirsk citizens would like to move to the West if they had such an opportunity. We have launched a study called "Cultural demands and leisure time of the citizens of the Krasnoyarsk Territory" similar to that one. We have developed 8 questionnaires with quite a complicated structure, starting with psychology of leisure time and finishing with particular cultural institutions which the respondents have visited lately. But, as a result, we seek for the same information as our colleagues from Novosibirsk do. Whether there is a future for our city or most of our citizens do not see this future for the city. Or nevertheless, it is our land we connected our lives with, where we live, breathe its air, give birth to our children and grandchildren. Today we can observe many negative symptoms, those ones mentioned by Olga Yuryevna and Irina Anatolyevna, unpopularity of cultural universities among prospective students – everything mentioned is very sad, while without a developed cultural and art space, and I am strongly convinced of this, a normal human society cannot exist. If the value of cultural education is lost, the value of the profession of an artist, the society is ill and, without any doubt, we are not able to cure it completely. I have given you as an example the situation in Novosibirsk, where 92 % of the citizens wish to move to the West. Soon we will get the data about the situation in Krasnoyarsk city, the Krasnoyarsk Territory. We plan to make a random study in the form of questionnaires of 3,000 respondents. But from our discussions with parents we can make a forecast of what they teach their children: English instead of stringed musical instruments, computer technologies instead of band instruments. In other words, knowing the values of our parents we can approximately forecast their vision of the future for their children. Nevertheless, Siberian Federal University was specially established in Krasnoyarsk city to keep the territory. The Russian Federation considers this territory to be the part of the state, the strategic space. Great amounts of money have been invested to demonstrate the whole world that there is a modern higher educational institution, that there is not only service for oil pipeline but a developed cultural environment. Having determined the topical issues, we would like to listen to your suggestions and opinions.

Natalia V. Malashchuk: Let me add, that at our first meeting we touched upon the issue of the quality of services, quality of education, quality of management and we have already been thinking on this issue for 2 years. At the present moment we are involved in the pilot project on transfer to the international quality standards. Therefore, this issue is also quite topical for us. It is a week of quality now, we are constantly questioning our parents and students and even, so to say, independent citizens

who come to the events. Thus, I would like to get some information from you, while you are better informed. It is also very important how we can work further with these materials.

Natalia P. Koptseva: Let us listen to the directors of the cultural institutions of Krasnoyarsk city.

Olga A. Borodich,
Director of the Municipal Educational Institution
of Children Preschool Education "Children's Music School No.1":

Being the Director of the Music School No. 1, I would like to note that the amount of children studying at our school has not decreased, vice versa, the quantity of pupils has increased, mainly due to the children whose education is not financed by the Budget. We teach 375 pupils with the budgetary financing and this amount is constant, and the amount of pupils attending our school on the contract basis increases annually. Our school performs significant professionally orienting work, we work together with the teachers from the Academy of Music and Theatre, with Krasnoyarsk College of Art. These are mainly consultations, joint reporting concerts, technical concerts and other forms of cooperation. And the amount of our graduates, who enter the College of Art, remains quite unchangeable. This year 20 % of the enrolled students were our graduates. Among the specializations in which our graduates continue their education are stringed instruments, folk instruments, piano, children also enter the chorus conducting department. Thus, almost all specializations are represented by our graduates.

Speaking about young specialists, we are very happy with our specialists, the ones, who have come during the last four years. We are actively working on so to say "rejuvenation" of the teaching staff. I'm very pleased with our young specialists, among them there are specialists very talented both in professional and in educational sphere. There are some suggestions I would like to make though. It would be appreciated if young specialists had some knowledge of age psychology, especially children's psychology. Another important issue is the experience in using computer technologies. Most of the specialists don't have any experience in making presentations. And, of course, project activities. In order to work successfully and attract additional financing, one should be able to think on projects, have skills in project thinking.

Another important moment in the field of culture is as follows. In order to attract young specialists to our field, we should think about remuneration, because the salary they get is very low. Young specialists, as a rule, get the 7-8 categories according to the wages scale, and it is 5,000 rubles per month. The bonus paid to young specialists in the amount of 50 % of the salary is not applied to the graduates of universities, while it is only paid during the first 3 years after graduating from the first educational institution. And for the most of our teachers (we try to employ teachers with higher education) have graduated the music college. We are very eager to support our young teachers, they are ready to work. But then they are challenged to look for a better income producing job. There should be men in education, in additional education as well. But unfortunately we cannot attract them with high salaries. We try to interest them using other methods – we offer concert venues, we organize concerts with their participation, etc.

Natalia P. Koptseva: We are very proud of our 1st music school in Krasnoyarsk city, excellent teachers work there, and knowing that the salary is so low, knowing how these people work, an opinion is formed that teachers of musical schools are people with particular morals, people who work not for

the salary alone. They work with particular spiritual features. But these human traits shall not be used for such a long period of time. Today there is a new generation of specialists who have a specific system of values, where a person who is earning little money is considered to be silly and unsuccessful.

Teachers of music and art schools are people with high morals; working with children is the meaning of their life. But I don't think that such morals can be so mercilessly taken advantage of.

Natalia V. Malashchuk: Dear colleagues, let me say that the specialists of the Department of Culture, including me, are working hard in order to solve the problem of adequate financial remuneration of your work, but, unfortunately, the Ministry of Finance has confirmed, that until the wages scale remains unchangeable at the federal level, there is nothing we can do. And even this is not the problem. We have money, is the answer of the Ministry of Finance. But if we increase salaries in your field, such fields as healthcare, social protection, education will also ask for increase of salaries, and it will be fair enough. They also have nurses, medical workers who have the salary of 4,000 rubles, and this will lead to inflation and then a social outburst is within an easy reach.

Natalia P. Koptseva: And what about the project activities Olga Anatolyevna has spoken about?

Natalia V. Malashchuk: Project activities are very up-to-day nowadays. We spoke about it at the previous Krasnoyarsk City Forum. Many cultural institutions have faced this problem and this means that the issues of management and development of cultural institutions shall be treated absolutely differently. We are actively studying the experience of other regions in order to look at another angle at our own contents. We have been constantly coming back to this meeting. On September 30th we will have the first seminar at the regional level within the framework of the conference dedicated to the opening of the art season. On the occasion, I would like to invite all the colleagues. Each last Thursday of the month we gather together, invite the representatives of higher educational institutions, they get the opportunity to give us their suggestions and recommendations throughout the year.

Natalia P. Koptseva: Krasnoyarsk universities have several opportunities for stimulating young specialists. For example, by means of target financing of research by the foundations, for example Krasnoyarsk Regional Foundation of Research Activities Support. In the whole world the work of such type (project activities) exists by means of such foundations, when the society agrees that it is important for it, valuable for it, then such foundations are established. When we worked with our British colleagues, they mentioned that this situation will not be understood by rich people and until such foundations are established the situation will not change. Whatever the case, the state performs its part of obligations. Yes, it guarantees social security, employment history, space, etc.

Nikolay V. Sosnin: there are such foundations as Mikhail Prokhorov's foundation, Potanin's foundation, Vekselberg's foundation and some others which actively function in Russia. Nevertheless, this money is insufficient for the whole country.

Natalia v. Malashchuk: I don't remember, whether I have mentioned this example or not, but thanks to Khazret M. Sovmen who granted 10 million for the development of the field of culture, we were able to distribute the financing to support the projects, and to support young specialists as well. Together with Mr. Sovmen we have developed the statement for socio-cultural projects, determined the nominations of the projects and held the competition. The most worthy projects received financing. The same scheme we used for personal grants among young specialists. Any financing shall be motivated, shall be provided on the competition basis. Also I can mention that we pumped out stimulating bonuses for five municipal creative teams. It took us only one summer to do

all this work, the main objective now is to continue moving forward. The same way our specialists are encouraged by the Governour, the Ministry of Culture, the best performers received personal grants in the amount of 100,000 rubles.

Natalia P. Koptseva: Being the representatives of the Department for Art History and Culture Studies, we are very much interested in the speech of Olga V. Sazonova on the topic "Experience of Children's Music School No. 6 in working with the graduates of higher educational institutions of the city of Krasnoyarsk".

**Olga V. Sazonova,
Director of the Municipal Educational Institution
of Children Preschool Education "Children's Music School No. 6":**

Good afternoon, dear colleagues. This issue is very important and quite topical. Especially today, when most of the teaching staff of music schools and art schools of the city are teachers with working experience, honoured and highly qualified human resources, but, unfortunately, they are at the "risk" group due to their age. It is understood that most of them are older than 60 years. In Children's Music School No. 6, as in most schools of the city, the percentage of teachers with higher professional education (64 %) is very high, and mostly they are university graduates of the city of Krasnoyarsk. Based on the 12 years of experience in the Children's School, we can state the following: today there are wonderful young musicians at schools who have got into their "niche" and who achieve brilliant results in academic work, because it is their dedication. For the past 10 years about 15 professionals have been working at our school: A. Artemikhina, Zh. Barakhoyeva, M. Vizarko, O. Kozlova, N. Pogossova, M. Lyalikova, Ye. Nikolayeva, Te. Trepetun, P. Tsyganov, S. Pervyakova, Ye. Golovanova, T. Grigorova, L. Yerypalova, I. Sidorenko, O. Larina, O. Masalitina, M. Grauzdova, Yu. Kulakova, I. Pasko, S. Tkachik and T. Khodosh. They are all wonderful musicians, creative and forward-looking specialists. The school is lucky to have these graduates, and we are confident that after a few years they will be mature teachers and will fulfill all our hopes. Of course, it must be said that the graduates of higher educational institutions differ significantly from college graduates. They are more adapted to life, have a proactive approach to life and, as a rule, pronounced personality traits. Such specialists coming to work at the Children's Music School have already made a conscious choice in favour of the profession of a musician.

However, what does a young specialist have to face, starting working at the Children Music School, and why do some of them "leave" the profession? There is a large gap between the qualification the graduate was awarded (in the diploma it can be "singer", "actor", "director") and the profession of a "teacher". If in the majority they are "well-equipped" with performance skills, their knowledge in the field of modern pedagogy and children psychology is very poor: thus, coming to school, a young teacher uses the method of his teacher from the childhood, "as I was taught". But it was 12-15 years ago. Hence the problem: in the new era of the humanity as scientists say, when 2 year-old children strike with erudition, we teach them using the obsolete methods of the past century. This may be good to some extent, but it creates a difficulty, namely, inability of the young teacher to ignite the desire of the child to learn music. Now the 5-6 years old children are brought to school and it is impossible to observe when this modern "Indigo" is immediately given the bow and the violin and is taught playing the instrument when there are many discoveries in music pedagogy – Smirnov, Shmidt-Shklovskaya,

Damagatskaya, Amonashvili, Akbashev and many other teachers-innovators. It is absolutely necessary to raise the importance of this trend – modern music pedagogy and psychology in students' training. It is clear that there is a national standard of the curricula, which does not allow us to revise the number of hours allocated to the course "Teaching Methods" and "Educational Practice", but in this case it is necessary to update and deepen their content. On our part, we are ready to take students for the "passive" practical training at school for them to feel, to see closer and get used to the conditions of their future activities.

Thus, at the Children's Music School No. 6 since 1992 the programme of early aesthetic development (preschool education) has been implemented, we have been successfully employing the graduates of Krasnoyarsk State Pedagogical University named after V.P. Astafiyev (6 people), which have two professions: "musician / artist" and "teacher". In this regard, they are much more practical and more effective. It seems that the merging of vocational (musical) education and higher pedagogical education gives the necessary basis.

If we add to this our proverbial and everlasting insecurity – low salaries of young teachers (the salary basis for the 8th category is 2,386 rubles), then the problem is obvious: a young musician, especially a man, will not choose the school as his principal place of work. At the best, it will be a part-time job and even then as an accompanist only. It should be noted that today graduates do not seek to work with children and become teachers, as it was many years ago when our profession was elite and prestigious. As a rule, they prefer performing activities (concert mastering), choosing as the principal place of work creative bands, orchestras, theatres. This is understandable: they want to play and are afraid of the difficulties and uncertainty that they face when working with children.

Within the framework of the opportunities of the administration of Children's Music Schools and Children's Art Schools it is unreal to change the situation. We can provide replenishment of methodological knowledge, we can lead and guide the young specialist in the process of work, but what we cannot provide are the wages fair for a promising specialist, a musician accustomed to discipline and hard work with young children. Thus, the young professional has to work in 3 places to provide his living today, and the "creative life-giving force" attends him seldom.

I understand that it is trivial to repeat the reason everyone is familiar with, but it is impossible to get away from the facts: there are no accordionists, dombrists, theory teachers and librarians anymore.

The proposals to be made in connection with everything said above are as follows: 1) Broadening the course "Methods of Teaching", passive practical training; 2) social security for a young professional.

Sergey I. Pochekutov: coming back to the speech of Olga Valeryevna, I would like to say that now just the opposite, the state standard presupposes large variative part, up to 40 %, and this has made this conversation possible.

Olga V. Sazonova: That's good. Therefore, it is necessary to look for some changes to be made in the curricula. In general, we are open as a school, and from our side we are ready to accept students for passive and active practical training. Let them get used to the profession at the period of study, to the conditions in which they will be working later. That can be considered as a proposal.

Natalia P. Koptseva: Thank you very much. I have mentioned our scientific journal, entitled "The Humanities" and in the latter, in the fourth issue of the journal of this year we published a long article devoted to Children's Art School No. 1 named after V.I. Surikov. The author, a young



The teachers of the School of Music for Children №1, Krasnoyarsk



Concert of the students of the School of Music for Children №1, Krasnoyarsk

teacher Anastasia V. Kistova, and a teacher of the Art School No. 1 gave an overview devoted to the anniversary of the school.

Larisa G. Lazareva: I brought the catalogues issued especially for the anniversary of our school. Anastasiya's article is placed in them as well.

Natalia P. Koptseva: Thank you for brining the catalogue. This article was published in our Journal with the brilliant reproductions, we wanted to announce to the whole world what a wonderful school we have, what awesome paintings its pupils make, and Anastasiya Viktorovna made an overview for the several decades. All the illustrations that she had brought were published. Larisa Gennadyevna, we would like to listen to you now.

**Larisa G. Lazareva,
Director for Methodology and Discipline of the Municipal Educational Institution
of Children Preschool Education "V.I. Surikov's Children's School of Art No. 1:**

At our school the situation is more successful than at universities and music schools, but I cannot disagree with my colleagues, with Olga Anatolyevna, Olga Valeryevna. But let me return to this later. On January 27th our Art School No. 1. named after V.I. Surikov will celebrate the 100th anniversary, and at the present moment it is considered to be a brand educational institution. I don't think it would be an exaggeration to say that it is one of the brands of Krasnoyarsk city. I have been working for a long period of time with the archives, preparing materials for the anniversary. When I was reading out the archival materials to the teaching staff we were struck by the fact that our traditional programme which was adopted in 1911 by the Academy of Fine Art for Surikov's Art School is valid up to the present day. Technology has changed, methodology of the programme has changed, but the programme has been running almost unchanged. I would like to say some words about the teaching staff, and requirements to the graduates who will work in the educational institution. It just happens so that until 2004 the teaching staff of the school consisted of teachers, artists dedicated to their profession, the age of these teachers was far beyond 60 years. In the 60's and 70's of the 20th century there were no working programmes, there were no powerful technical tools that we use today. But at our school there are a lot of works done since the 50's of the last century. In other words, the methodological basis of the works which became guides for more than one generation has been preserved. And we are very grateful to the teachers who have worked for 30, 40 and even 50 years at the school.

By 2010 the teaching staff of the school has changed. It consists of the young, motivated teachers, who are not only strong professionals, but also proved to be talented teachers. Today I can say that the school received a new impulse, has come to a new stage of its development. If even 5 years ago, the average age of teachers at our school was 59 years old, today it is 30 years, i.e. that the teachers are quite young people.

By 2005 the working programmes for such subjects as drawing, painting and composition were prepared and it was done in the contemporary conditions already, in compliance with modern requirements. We have also made photos of the works from the methodological foundation, and now every teacher can use them in work, every teacher has free access. Thus, on the one hand, the tradition established over 100 years ago has become a very strong support in the modern situation, and on the other hand, innovative methods of teaching, powerful technical tools are very helpful in the maintenance and development of classical art tradition.

Returning to the issue of young teachers, I will support my colleagues that our specificity as of the School of Art involves special requirements to skills and competences which our teachers shall have. In this case I agree with the directors of music schools that have already spoken. The Academy of Music and Theatre and the Art Institute do not train teachers, artists-teachers. This is the function of the middle-level institution – the College of Art. The qualification which is awarded there is "an artist, a teacher". Therefore, young professionals, graduates of colleges of art in relation to the profession are more adequate. A large block of disciplines taught at college is related to psychology, pedagogy. Students at colleges have teaching practice on the basis of our school. Practical training at our school is organised in such a way that students can get familiar with the educational programme and organisation of educational process from the first to the fifth year of studies in all subjects. I think that students could and should be familiar with the content of courses at other schools, and probably it will be very good. I would like to support Olga Valeryevna in the belief that a teacher of a music school or an art school must know age psychology, pedagogy and methodology. Maybe at least elective courses of these disciplines can be introduced into the educational process of the Art Institute? Graduates of the Institute, even those very talented professionally but completely without any skills in teaching, age pedagogy and psychology are not always able to work correctly with children. This becomes evident already in the process of master-classes. Because their skills is one aspect of the case, to have a high-level skill is wonderful, but teaching is the other aspect, it is associated with educational programmes, with writing curricula, with compliance with the requirements to such materials. As a member of the Expert Council of educational programmes at the Ministry of Culture of the Krasnoyarsk Territory and a member of the Expert Council in the Supervision and Monitoring Service, I have an opportunity to monitor and review programmes in drawing, painting, composition, and in special subjects across the Territory, and participate in accreditation of art schools of our region.

Therefore, knowing the situation in the province I can tell you, dear colleagues, that at our school the situation is more or less prosperous. We have a competition of 4 people for a place financed by the Budget. If we had a bigger building, we could have increased the enrolment. We could have introduced new elective subjects in the curriculum, could have dealt with graphics, ceramics, sculpture, certain types of decorative and applied arts, but, unfortunately, we lack space.

Once again, returning to the issue of competence required of young professionals, our potential employees. Since we had not a very successful experience working with the graduates of the Institute due to their lack of pedagogical expertise, nowadays 90 % of the teaching staff are the former graduates of our school, our college and our Institute of Art. This is quite logical, and I'm quite satisfied with the competence of these specialists. On the one hand, for the city with almost a million of citizens there are only two art schools, that is why we don't feel lack of teaching staff. We have an opportunity to choose. Therefore, today the situation is as follows: we lay aside the CVs of the graduates of the Pedagogical University, the CVs of the graduates of the Department of Architecture of Siberian Federal University who have specialization of a "Teacher of Fine Art". The graduates of the Art Institute or Art College are less "talking" but more plunged into the art situation. The educational programme of the art school is aimed at practice-oriented approach in teaching and for us this plunge in the art environment is very essential. However, we are in a privileged situation, while if we speak about schools in the Territory, the situation there is different, they need young professionals, and the northern areas are even willing to provide them with housing. And maybe it

makes sense to hold such a seminar at the level of the Krasnoyarsk Territory in order to listen to the directors of art schools from the areas of the Territory.

Nikolay V. Sosnin: Pardon me, can you please specify once again why you are not satisfied with the graduates of the Department of Architecture.

Larisa G. Lazareva: It is not that the graduates of the Department of Architecture, teachers of fine art, don't meet our requirements. We reject these candidates, first of all, because we have a choice. We get the graduates of Art College who graduated from the Painting and Pedagogical Department, who would later graduate from our Institute of Art. At the College there is a cycle of disciplines being taught: pedagogy, psychology, and methodology. The method of teaching specific subjects at art school, and college graduates are proficient in this method. They know which setting to put for children of one age, for children of another age, relative to their age, capacities and abilities. Neither the Pedagogical University nor Siberian Federal University train their students in this field. We certainly could have and would have taught them on our own, form this special competence, but we have a choice and we can simply take the professionals, who have already been trained and who already have this competence. It is likely that the graduates who we would have started to teach, eventually would have got this competence, but this takes time and desire, because not every artist can and wants to become a teacher. And in the situation of available choice, we certainly prefer to choose the professionals who are already prepared. If we talk about the three universities that train artists, in the situation of choosing between the Pedagogical University, SibFU and the Art Institute, we prefer the Art Institute and its graduates, because for us the second component of the profession – the creative one – is also important. Thus, to be successful as a teacher at our school two key competencies are important: first of all, teaching, and secondly, creativity. It is quite clear that one cannot be a successful teacher at children's art school having only pedagogical competence, as well as it is impossible to achieve pedagogical skills not having creative competence.

Natalia P. Koptseva: thank you very much, Larisa Gennadyevna. We would be very glad to listen to Tatyana Vladimirovna Ivleva, the Director of the Municipal Cultural Institution "Museum "The Memorial of the Victory". She is going to speak about the activities of the museum institution of a historical profile.

Tatyana V. Ivleva,

Director of the Municipal Cultural Institution "Museum "The Memorial of Victory":

The peculiarity of our museum is a narrow thematic focus based on the particular historical event, therefore our experts are, first of all, historians. Currently, all the staff involved in the main activity is represented by young professionals, recent graduates of the Institute for the Humanities, SibFU. For several years the students majoring in history have had practical training at our museum. Therefore, we have accumulated sufficient experience working with students and young professionals. At the same time we have been observing a lot of problems in this area. One of the main problems is that in the educational programmes of students-historians there is no such a discipline "Museums". Thus, students know about the museum as much as ordinary visitors, that is the same as occupying such positions as a "guide" and a "caretaker". Students have a very vague idea about other employees engaged in academic work. Thus, the circle of our potential employees decreases. Besides, the peculiarity of small museums is the diversity of work of each employee. As a rule, the staff of the Museum consists of

3-4 people, thus the main activities of the Museum, such as guided tours, exhibitions and events, are organised by a small number of employees. In this context, a young professional, having come to work at the museum, should theoretically be capable of everything. Higher education, of course, cannot cover everything. At the same time, any person, who wishes to become a professional museum staff member can work at the museum. Unfortunately, young people often lack this desire. They want to have a high salary and a high prestigious position right away. Most of the museum specializations are not considered to be prestigious, and also very low wages are typical for museums. Therefore, many institutions have frequent rotation of personnel, young professionals go to another areas of activities. Thus, in the professional training of human resources the museums are interested as much, as the universities.

At the Institute for the Humanities, SibFU, the focus is on teaching, teachers' training, and museum workers must be oriented differently. But here the question arises: does the university aim at training specialists for the museum sector, or a student should have only a general idea about the possible direction of professional activities? Basing on the answer to this question it should be decided upon the extent of plunging students into the subject. Practical training at the museum lasts only for 2-4 weeks within the whole 5-year period of education and usually takes place in summer. Students come with little knowledge of the museum and it becomes very difficult to teach them during these 4 weeks in the summer, when there is a standstill period at the museum. They receive only superficial knowledge, which also does not attract them to work at the museum. Therefore, it is important that these students come to work with us, who, first of all, have a desire for this work. Secondly, to train a good specialist you need to have practical training according to a specially designed programme, with clearly defined tasks. At the present moment when we accept students, we must first find out their abilities and interests, i.e. carry out the entrance testing of students, then find a contact with them, an individual approach to each one of them. Therefore, it is more advantageous for museums and universities to cooperate during the year, involve students into various projects, find an individual approach to students wishing to work at the museum. This will allow to train more professionals with basic knowledge in all areas of the museum.

Based on the foregoing, at the present moment it is necessary to built system relationships between universities and museums in students' training, clear mechanisms of relationships mutually beneficial for all parties.

Natalia P. Koptseva: Actually, you are all aware that the fact how a young professional will work after graduation, and how it will improve his skills in many ways depends on the interaction with the director and the place where he works. Here we get, so to say, an interdependent system, on the one hand, a graduate has come to a director, but the director needs the certain type of a specialist. And it is important for them to find points of mutual contact, mutual benefit. For both parties.

Natalia V. Malashchuk: I would also like to comment on the speech of Tatyana Vladimirovna. We are discussing possible points of interaction with universities, collect a conference like the one at which we will discuss this issue on September 30. But on the other hand, there are already institutions which interact very closely with universities, accept students for practical training and in the format of practical training teach them the basics of museum work. It's just wonderful. I would like to learn more, what is the mechanism of interaction of a university and a museum. Tatyana Vladimirovna, how the Institute for the Humanities has contacted you?

Tatyana V. Ivleva: I am the graduate of this university and therefore the Department contacts me.

Natalia P. Koptseva: Your museum is not large, is it?

Tatyana V. Ivleva: Our museum is very small, we only have 4 staff members.

Natalia V. Malashchuk: Nevertheless, the museum staff members launch very interesting projects, participate in grant programmes and what is most important, find unique approaches to the visitors, the audience. Even such a common thing as the Memorial of Victory itself. But they have developed a whole ritual of wedding ceremonies, they meet the newly married and make a ceremony aimed at understanding among young people of their role as the citizens of our city, our country. It is very interesting. Thank you.

Natalia P. Koptseva: We also have the speech of Natalia Vadimovna Trukhina on the schedule to the topic "Requirements to a young specialist in the institutions of a club type". As far as I understand, the speech will be devoted to the specialists that we shall train in socio-cultural activities. And this speech is very important.

**Natalia V. Trukhina,
Director of Municipal Cultural Institution
"The Palace of Culture named after the 1st of May":**

Dear colleagues, I have several remarks, which I would like to make. I have been working for three years in the position of the director of the Palace of Culture, but during this period of time I had experience of working with graduates of pedagogical college and university. We had young professionals who came to us for practical training, but frankly speaking, it was quite unusual that these specialists who were engaged in social and cultural activities and application of the methods of working with children, for some reason, were primarily interested in documents and not the practical activities, events, for example. Their practice consisted in studying the manuals for club work, but they were not interested in this club work in practice. To a large extent, there was a feeling that it was a kind of a supervisor who came to check whether we were building our work with children correctly at our institution.

We have employed two graduates of Kemerovo University of Culture and Art. Unfortunately, graduates of the University have not contacted us to ask about job openings. Although we have open positions and we are ready to take decent graduates who will actually do club activities, rather than study teaching materials.

Further speaking, I would like to present the requirements that we as the senior management of a club type institution have to young specialists. First of all, it is not a secret that today the majority of employees in the field of culture are not young. For this reason, we want to attract young people who in addition to the mercantile interest would work, so to speak, for the sake of the "idea", that is what our youth lacks nowadays. That is why they go to different agencies, where besides applying your talent you can also earn more money. Secondly, in the educational process of the students majoring in socio-cultural activities either long-term practical training should be introduced, or directly a course "Activities in Practice". Only references on successful experience in such practical training will be a recommendation for the prospective employer. Thirdly, the discipline "Intercultural Consulting" shall be introduced into the educational process while it contributes to the development of cross-cultural relations, intercultural awareness (understanding of other cultures, tolerance, absence of judgement



The students on stage, the School of Music for Children №1, Krasnoyarsk



The Folklore Ensemble of the School of Music for Children №1, Krasnoyarsk

by stereotypes ...). Understanding of cultural differences and respect for them influences greatly the relationship between people and building of business relationships, the process of decision making, time management and problem solving. Cross-cultural management and knowledge of intercultural communication is a necessary foundation for building positive relationships in any company. Fourthly, psychological testing is necessary during admission procedure for the ability to conduct this work (for example, testing is widely used when applying for courses). This helps to exclude random people. Fifthly, organizational abilities (no boundaries are seen beyond creativity). Sixthly, a good level of the computer user skills are necessary (in most institutions there are no specialists in making presentations, video operators, and these skills are needed).

And, of course, the more skills the specialist has, the more interesting such a specialist is for us. Ability to work with people, knowledge of human psychology, events management, etc. For example, today we can count on fingers the specialists in management of the cultural mass city events. It should be also noted, that we are open for accepting students for practical training. We will accept as many as you send.

Natalia V. Malashchuk: Natalia Vadimovna, when I was studying at the university, I also noticed that we received a lot of tasks in the sphere of paperwork during pedagogical practical training. It was fairly mentioned that the tasks for practical training should be very flexible. I have a proposal, maybe the Academy of Music and Theatre, where there is the Drama Department, can include the disciplines associated with education in its curriculum? If we had the representatives of the Pedagogical University where they have the specialization "socio-cultural activities", I think they will not reject to introduce the basics of club activities and stage direction in the form of courses.

Olga Yu. Kolpetskaya: We train sound directors, nevertheless we face the problem where to send them for practical training. Or maybe it is not a problem, while many of them are already employed according to their specialization at the period of studies.

Natalia P. Koptseva: We have the speech of Sergey Leonidovich Kovalevsky on the schedule. For several years Cultural and Historic Centre, as we call it among ourselves, has been hiring our graduates. It is the main employer of our graduates in the field of the History of Art. Therefore, we expect to receive the feedback from our principal employer.

**Sergey L. Kovalevsky,
Deputy Director of the Krasnoyarsk Museum Centre:**

Most of the presentations we have listened to at our meeting belong to the field of culture reproduction and, I would say, are based on the already existing system of skills and values. Nevertheless, the modern time challenges we have mentioned at the beginning of our discussion are quite dramatic. We are in the situation of a tough competition of if not countries, than cities. For example, Novosibirsk is located quite close to us, it is developing rapidly in the cultural field working out the strategy of research and technology modernisation...

And Krasnoyarsk has to make a decision in this regard. And we think a new form of activities which we have chosen – decoding the abbreviation KITS (Cultural and Historic Centre) so familiar for the citizens as Cultural and Innovation Centre – meets all these strategic tendencies. We increase our cooperation with experimenting artists and the modern art system. One shall not be afraid of modern art. Art work and creativity – these words become more and more familiar and understandable.

Some cities already put them on their flags, make them the brand of the territory, and there are vivid examples of this, such as Perm, its cultural and political assets in alliance with Moscow art management has led to a creative "cultural revolution". As for the management of this region, for them it is like a locomotive of future development of the region. By the way, this was also done in order to reduce the outflow of the prospective population. And it seems that their almost two-year persistence has led to a positive shift in the migration. We are working in the same direction. Our audience has formed, but we dream of expanding it. Of course, first of all, it is the most mobile and ambitious part of the population, the young population, as a rule. There is always this or that percentage of people who are interested in the quality of thought and feeling. For this audience it is very important that actual cultural processes, art events take place in the city not worse than analogues in the already formed cultural centres in the country, and even in Europe. In the situation of total informatisation the competitive level cannot be hidden.

If we look in more detail, modern art as the core of the creative culture is, in fact, complex art, art itself, art which in our present reality is trying not to lower the level of attitude to creativity achieved by former innovators, the level of maturity. In the cultural-political strategies of developed countries (e.g. UK) it was recognised and declared that the complex art is a fundamental resource for inspiration and motivation of citizens' development. Not a mass commercial culture, which the state should not support, but the culture, essence and values of which are multidimensional, ambiguous, and, in essence, life-giving. Trying to succeed at the limit of creative usefulness, the modern art is at times very experimental, sometimes getting captured by new technologies, sometimes even socially provocative. But all this is the logic of art: it breaks through to the limits of possible worlds. It is especially required from the society to be tolerant and show interested attention to the possibility of discovery. One should be tolerant of artists who violate the borders and barriers. The developed society delegates the formation of communication with this hard-edged art to cultural institutions. It is the transition of today's creative discoveries into the energy of sense developing personal capital of the territory which is a key feature of such cultural centres, museums and universities. It is very important that here and now there are creative events in order to create new art.

Natalia P. Koptseva: And what is your opinion, can we teach this?

Sergey L. Kovalevsky: Well, may be my attitude to the university is idealistic, but in my opinion, this is one of the most cultural institutions invented by the humanity. The institute of free thinking. We must build on this tradition, carry it to Russia, create such laboratory sites at the University, where these "front edges" of culture and art could be tested by future specialists. Maybe then we can keep an ambitious young creative crowd, if we create such collaborative educational, research and public-exposition resources.

It is clear that students can and should be taught various skills in the field of culture, but the key for our cultural and innovation centre is a **curatorial** competence. In fact, it is the competence of a practicing art historian. It is an art historian who not only explores glorious deeds of the bygone times, but is interested in the fact that the contemporary art life is developing, that cultural discoveries take place here and now, that creative environment is functioning and it is possible to work in it. Of course, such a practicing art historian-curator is piece-goods. And it is not fully known how this curatorial competence is manifested. But on the other hand, why not make such a project of a curatorial school. This, of course, is the highest stage in education.

It is very important that a person is competent not only in the results of creative work shaded by time and in historically formed art worlds, but first and foremost that such a specialist knows how to navigate in the **process** of creating these works. On the other hand, today these activities can be fruitful, even economically. There are not many truly fine, developed things in the world, it is always a luxury. And people are willing to pay money for it. Not so long ago we saw an outburst of art market, but the truth is in our capitals, in Moscow and St. Petersburg. The modern art today is being bought, which was hard to imagine just a few years ago. It has found its niche, and a very successful one. I don't mean to praise the art market, it is another topic, but the idea is that this kind of activity in the end cannot remain non-demanded. It is one thing to be a genius and wait for death, as Van Gogh, and after 50 years become the most expensive artist. Another thing is to use today rates of socialisation and success, when advanced technologies for complex art promotion appear in quite a broad range of audience. And here the curator is needed as no one else, since he knows how to build bridges between art and society, how to promote art values and meanings to different audiences. And here it is very important to understand that these audiences are really different typologically. There is urban community, there are citizens of the city, authorities with which a specific language of interaction in the field of culture should be found.

In other words, a specialist-innovator in the field of culture as no one else needs to have communication competence. It is the recognition of the equal rights of the culture in political partnerships – it is this cultural-political thoroughness the today curators and art managers need. I find the statement of Marat Gelman, an ideologist of the cultural innovations in Perm, to be quite accurate: "Culture in today Russia plays the role of a bad beggar tailing on the line for social needs on the principle of "leftovers".

We must stop asking the government for the remains of the budget. It is important to understand ourselves at first and foremost as a partner, a subject rather than an object of the policy. Such active positioning of cultural values and understanding of how the meanings growing on its basis work are very important. In today post-industrial civilisation the economy and politics of the symbolic capital are increasing. So-called creative cities using the strategy of unique cultural events and symbolic capitalisation of the medium come out of critical situations. And this experience is increasingly expanding. Of course, it would be nice to dream that now, suddenly, we will start getting these powerful curators and art managers, but it seems to me that it is a mutual process that can be realised only in the reciprocal interaction. So we probably should think about some creative partnership schemes for the university and KITS, organisation of joint grounds, maybe of such a curatorial school, a laboratory for curators, at the same time recognising that the university is an important carrier of fundamental values and standards, because culture is mainly a broadcast of a hierarchy. For the sake of delicacy of taste and complexity of feeling it should not be forgotten.

Today, there are institutions in the country that deal with the formation of the art management competence, for example Moscow School of Social and Economic Sciences, the experts of which often come with trainings to Krasnoyarsk schools of modern art, curatorial courses appear as well. In the field of education today there are interesting and vivacious things. Educational technology for the formation of cultural leaders is an unploughed and promising ground. And it would be right if here in Krasnoyarsk we would have such a unique educational platform of innovation culture.

Natalia P. Koptseva: Thank you, Sergey Leonidovich. You have named a number of important challenges the higher education faces today. One of these problems is that higher education has now become massive, hasn't it? But it should not be so. By definition, "higher" means that it goes beyond the standard level, and it has become massive. 90 % of pupils, almost whole classes come to us. Our honourable Rector of the Higher School of Economics told us that 30 % of these children are unteachable. 30 % are potential non-achievers and only 30 % of our students in different classes are able to receive abstract knowledge at all. This means that 70 % of our work is going nowhere. But this situation creates a particular atmosphere in the group.

Sergey L. Kovalevsky: Let us be optimistic. And at the end of our conversation, I would like to note: as in any organisation, there is rotation in our institution, a lot of young professionals came to our Centre, including graduates of the Department of Art History, but it happened so that the ladies were most promising. And today we have four or five of your graduates and we are very satisfied with the results of their work. On the other hand, may we should not be grieved by the fact that specialists are leaving us. Mobility is typical for young people. It is necessary to achieve such a situation that others come and visit our city. It is important to become such a centre which will be pumping here this young energy of Russia. If we are very interesting, relevant and influential, those who left will return and others will come. Our priority task is to give them creative assignment.

Natalia P. Koptseva: we all are one-of-a-kind specialists and, frankly speaking, we train one-of-a-kind specialists. We plan to hold the third seminar for students, to listen what vision of their future activities they have. For example, if they don't want to be historians, what for to study history. There is a high competition for studies during the admission procedure. And what is this competition? Competition for becoming a student or competition for getting the diploma of Siberian Federal University? Or this people who wanted to study at one department but haven't got enough points and applied for studies to another department, because admission tests there were the same and the competition was lower? You have devoted your whole life to this work. May be somebody who has not participated in the discussion yet, would like to tell some words?

Oksana Ye. Grigoryeva,
Acting for the Director of the Municipal Cultural Institution |
"N. Ostrovsky Centralised Library System for Children",
head of the Methodological and Bibliographic Department
of the Municipal Cultural Institution
"N. Ostrovsky Centralised Library System for Children":

I represent a library network, children's library network, and as far as I understand there are not many representatives of this field here. Nevertheless, I would like to express the opinion of adult and children library systems.

We also have a problem with human resources, in the sense that practically we don't have many specialists, because our young professionals come from other cities. First of all, it is Kansk Library College which trains specialists mainly for themselves, for rural areas. And even when they come to our city to work, there are problems because they still are not focused on urban space. Secondly, we employ the graduates of Kemerovo University of Culture and the Art. But they usually do not stay for a long period of time at our city. You are saying that profession attracts, but in our profession

specialists quit purely because of everyday problems. For example, young girls from other cities cannot get accommodation in dormitories and residence halls. I have come from Kansk myself, but we were provided with accommodation at the dormitory, and so I stayed and I am still working here, at the library, for so many years already and the girls who don't get accommodation have to rent an apartment and in comparison with our miserable wages it is very difficult. There is simply no way out and they leave. And I face such cases when specialists are very good, they love the profession of the librarian, they are willing to work long, but cannot afford it. I would like to ask the organizer whether there is a possibility to train specialists majoring in library activities at our own city?

Natalia P. Koptseva: We had such an educational programme. To be more precise, we tried to launch it, but didn't manage to. We have left it parallel with the educational programme in socio-cultural activities at the evening tuition. And recently 1,5 years ago we developed the so-called applied bachelor degree programme where there will be a choice. The applicant could have stopped at secondary education, or could have continued education and on this basis get higher education. Unfortunately, we don't have this programme yet, but we tried to start it. As for the library, Rector of Oxford University visited Siberian Federal University some time ago. Oxford is a very old university, a benchmark of universities in the world. The Rector said that the person who manages the library occupies the highest position. In other words, it is an environment where to be the director of the library means to be more than the Rector of the University of Oxford.

Oksana Ye. Grigoryeva: And as for us, we continue to lose our specialists. And the graduates who come, even from Kansk college are prepared for work in the countryside where the main function of the library is entertainment. The library there does not reflect its specificity. They try to organize mass events and when they come to us, they don't even know what is setting of the fund and other things like this.

Natalia P. Koptseva: And regarding the lack of men in educational institutions, grin and bear. My graduate prepared the thesis which is called "A gender approach to contemporary cultural studies", and it turned out that this situation appears worldwide. Feminists around the world could do nothing about it. Education is an old traditional cultural role of women. And I think that it might be worth not regret it, but be proud of the fact that the female part of the humanity is engaged in teaching. It was always so: 1,000,000 years ago, and so it will be today. And my dear colleagues, I apologise, but recently we have witnessed terrible events. Violence against children is increasing, and indeed, if for a female the role of a teacher is socially typical, for a male it is unusual. Men should be tested during the application to children's educational institutions, we are talking about professional testing. This is a very serious topic. And it is almost not discussed, but a male teacher who has consciously made this choice, is undoubtedly a talented man. Thus, these people you have, are very talented. And for women this is a traditional gender role.

Irina A. Gurova,
Director of the Municipal Cultural Institution
"Krasnoyarsk Museum and Exhibition Complex":

We have spoken mostly about negative experience, but positive experience should also be mentioned. One student of the Department of History has been returning for practical training for 3 years already, he likes it and he is interested. But now when he is almost a graduate, perhaps I will



Collage made by the graduates from the Art School for Children named after V.I. Surikov, Krasnoyarsk, 2009



The graduates from the Art School for Children named after V.I. Surikov, Krasnoyarsk

find another student who would be interested just the same. And regarding young professionals, we had a young professional from the Institute of Art working at our institution, but, unfortunately, he resigns next week. We taught and trained him, but now he will be teaching and it is impossible to combine this activity with the position at our institution because we have full-time employment. We do not exhibit the works of famous artists, which people come and come to see. We design exhibitions, design the space, so that it would be interesting for our visitors. We are located in the district of Zelenaya Roshcha, far from the centre of the city, so most of our visitors are the residents of the district. And you can imagine how we need to wriggle out to make these people come and watch the paintings. It happens so that a child visits our museum at kindergarten, this child takes his father who rejects to come, but later this father says that he has lived in this district all his life and for the first time sees how beautiful it is. Visitors of our museum are different, thus, one of our main criteria to our specialists is absolute tolerance. After all, visitors can ask any questions, behave poorly or, perhaps have never been to a museum before. It is understood how they might behave. That is why tolerance is so important. After all, people can no longer come, and we need them to come. On the other hand, responsible attitude to work is certainly important. Why do I speak about this? Because I can teach the basics of management, but if the specialist does not have managerial skills, I will write him the logistics and if a person will do it he will solve all the tasks. But if the person is not executive, it would be funny if I call back asking whether he did what was required. If you have such specialists I am ready to accept them for practical training, if you want to have it in summer, we can do it during the summer, if you want to do it during the study period, I am ready to accept them in groups, we will design, make projects, may be large or small, may be significant exhibition projects, we will get in touch with the museum located close to ours. Anyway, I am open for cooperation with all the humanitarians.

Natalia P. Koptseva: Thank you, Irina Aleksandrovna. We have one more message concerning some problems of forming a new generation specialist in the system of management of spiritual field of the Russian Society.

Dmitry Ye. Grigorenko,
Associate professor of the Chair for Philosophy and Social Sciences
of M.F. Reshetnev Siberian State Aerospace University:

This issue is quite topical due to the need to develop an optimal model of a new generation specialist which may become a prototype and a reference point in the educational process. Formation and practical implementation of such a model in the management of the Russian education system serves as the most important criterion for sustainable development of Russia. This model specifies the vector of improvement of not only the spiritual sphere, but also the fullness of the social life of the Russian society in general. In the process of training the new generation specialist various problems may occur, the origins of which lie as in the general cultural situation, so in the previous stages of higher education in Russia.

Some researchers think that one of these problems lies in the growing popularity of the humanities among the applicants and at the same time in the decline of interest in engineering professions. As stated, this process began in the late 80's, and nowadays this tendency has got threatening, it is dangerous for the future of higher education and – in wider understanding – for the country. In our opinion, the

danger of this tendency is exaggerated. Engineering programmes are constantly in-demand in certain social classes (though perhaps not as representative, but present at all times). These are the layers represented by families with the traditional focus on business and engineering specialties.

Nevertheless, we consider another problem to be more important. It is the decrease of students' interest in theory, theoretical knowledge. A modern applicant (student) often does not have a "taste" to the theory, to the issues of purely theoretical order. Most likely, this is the result of the pragmatic setting of consciousness having been borrowed from the West. It should be understood that pragmatism, as a major trend of modern Western philosophy has not appeared "from nowhere". "True is that what is useful" is a universal code of a consumer society, revealing the contents of all spheres of the Western countries life, and now Russia's as well. The theory is "not useful" because it refers to spiritual and intellectual (and not carnal) origins in the human. An outstanding Russian philosopher and philologist A.F. Losev developed his best theoretical works in camp conditions. Obviously, he belonged to such a category of people, almost unknown nowadays, the category of people who are not busy looking for benefit. The man of the spirit, the theory, the victim – something which today is almost impossible to meet (and not just among students). The current setup in the medium of employers for the professional skills of graduates, reflected in the competence, leadership traits, etc. should not be in conflict with the fundamental task of training highly educated person with wide cultural interests. Otherwise, the Russian society sooner or later will meet the danger of losing spiritual and cultural identity, which may be one of the most important factors of decline of the Russian statehood.

Thus, in the process of training a new generation specialist various problems occur, which include both formal (the ratio of professional interest among university applicants) and content aspects (spiritual and cultural character of future specialists). Harmonisation of these aspects in the theory and practice will allow to create optimal conditions for the formation of a model of a new generation specialist.

Natalia P. Koptseva: Thank you, Dmitry Yevgenyevich. Another message on the schedule is devoted to the topic "Philosophic aspects of forming a new generation specialist"

**Yekaterina V. Karelina,
Candidate of Sciences in Philosophy, Associate professor
of the Chair for Philosophy and History of the Institute
for the Humanities of Siberian Federal University:**

The problem of human existence and development has always concerned philosophers and researchers. Philosophy is the foundation of the formation and perfection of an individual while it serves as the basis for forming human's world view, explores ways of learning and exploration of the reality.

The main factor in the development of the contemporary Russian society is the national culture, namely, the philosophy of Russian thinkers. Russian philosophy in every period of its existence focused on studying the issue of spiritual perfection of the human. Russian philosophers thought it promoted the formation of individual traits of the human, aspiration for spiritual perfection, realisation of ideas: love, kindness, unity and collectivity which are the foundation of successful existence and development of every individual and society.

According to the opinion of N.O. Lossky the more the individual departs from the collective art and relies on his own creativity, the less he is able to realise his individuality and express himself

creatively as the original creature. The philosopher declares that individual's self-realisation can only occur on the basis of collective work. The existence of the collective society is based on the common idea that unites all human beings.

L.P. Karsavin in his philosophical works expresses the ideas of unity, spiritual perfection of a human through religious and philosophical knowledge. The philosopher believes that the sphere of spiritual learning and self-cognition of cultural subject is expressed in his religious and metaphysical pursuits, science, art, religious and moral activity. According to the philosopher, the formation of a perfect personality should be done in spiritual and material unity.

N.N. Alekseyev speaks about perfection of a human characterised by connection of the society and the state based on the unity of ideas of existence and development.

In the philosophy of G.V. Frolovsky the main method of human perfection is faith while it contributes to his creative development through the process of God cognition (truth, good).

According to N.A. Berdyaev only the spiritual origin supports the unity of spiritual life and builds up a personality, and in connection with this, the main purpose of human existence is to achieve wholeness, harmony of the human with himself. Also, the philosopher speaks about knowledge that is a value, because in this knowledge existence returns to the primary source, it beats the madness of the chaotic disintegration. The value of knowledge lies in the fact that the existence becomes true in it. The cognition of the truth is the deed of the whole life of the spirit, creative improvement of existence.

Basing on the study of Russian philosophy, it is important to say that the ideas of spiritual perfection, collectivity, unity discussed by philosophers of this period are the source of formation and development of the man and society, while they contribute to the desire to implement and transfer knowledge gained by the human to other people, and this is the foundation for forming a model of a new generation specialist.

Natalia P. Koptseva: Thank you, Yekaterina Vladimirovna. Thank you all, dear colleagues, for productive work during this two-hour discussion. We really do have what to think about and what to work on to make our graduates competitive at the labour market, to make them desirable employees for us, to achieve the situation when the graduates don't exchange the profession for more profitable areas. I hope for further mutually beneficial cooperation which can develop in many various aspects and types of activities. Thank you all.

**Материалы второго экспертного семинара
«Формирование модели специалиста
нового поколения для сферы культуры и искусства»,
проводимого в рамках проекта
«Научно-методическое обеспечение
подготовки кадров высшей квалификации
для сферы культуры и искусства
Красноярского края» (28.09.2010)**

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Серия экспертных семинаров «Формирование модели специалиста нового поколения для сферы культуры и искусства», проводимых в рамках проекта «Научно-методическое обеспечение подготовки кадров высшей квалификации для сферы культуры и искусства Красноярского края» при поддержке КГАУ «Красноярский краевой фонд научной и научно-технической деятельности», имеет своей целью рефлексию опыта в формировании модели выпускника высшей квалификации в сфере культуры и искусства; исследование ключевых компетенций, необходимых выпускнику в сфере культуры и искусства, подготовку предложений к разработке модели выпускника нового поколения в сфере культуры и искусства, отвечающей требованиям современной ситуации.

В работе второго экспертного семинара, на который были приглашены потенциальные работодатели выпускников сферы культуры и искусства в Красноярском крае, приняли участие 28 специалистов – руководителей органов государственной власти в области культуры и искусства (Главное управление культуры г. Красноярск); руководителей учреждений г. Красноярск, Красноярского края, работающих в сфере культуры и искусства (музеев, театров, библиотек); директоров учреждений дополнительного образования в сфере культуры (детских художественных школ, детских школ искусств, центров эстетического образования); руководителей вузов, ссузов, реализующих программы высшего и среднего специального образования в сфере культуры.

Материалы экспертного семинара представляют собой дискуссионное обсуждение актуальных для современной ситуации в сфере культуры и искусства проблем: опыт учреждений сферы культуры Красноярского края, принимающих на работу выпускников профильных вузов, специальностей и направлений; требования, предъявляемые к молодым людям – выпускникам вузов, специальностей и направлений сферы культуры, ищущим работу по специальности в пространстве г. Красноярск и Красноярского края; подготовка предложений к разработке модели выпускника высшего учебного заведения – специалиста сферы культуры и искусства, удовлетворяющего современным требованиям работодателя в пространстве г. Красноярск и Красноярского края; выработка рекомендаций по внедрению новой модели выпускника в вузах Красноярского края, реализующих образовательные программы в сфере культуры и искусства.

Ключевые слова: кадры высшей квалификации, сфера культуры и искусства, модель специалиста нового поколения, профессиональные компетенции, общекультурные компетенции, кураторская компетенция, проектная компетенция, практика искусства, социокультурный менеджмент.
